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(1922)

FROM ART REFERENCE

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BY SPECIAL PERMISSION
EXHIBITION OF THE PORTRAIT

OF

CHARLES EVANS HUGHES

SECRETARY OF STATE

U. S. A.

New York (City). Ehrich galleries

THE EHRICH GALLERIES

707 Fifth Ave. at 55th St.

MARCH 21 to 27, 1922

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FORGET THE FORGET

The portrait of Secretary of State Charles Evans Hughes, was unveiled in the presence of his excellency the Italian Ambassador, Rolandi Ricci, at the Corcoran Art Gallery, Washington, D. C., on January 24, 1922.

The portrait will soon be presented to the Italian government by a committee headed by Dr. P. Badia representing one hundred thousand Americans of Italian descent in token of Mr. Hughes' memorable services in promoting a nobler understanding between Italy and America.

The selection of Giuseppe Trotta to execute this portrait was in keeping with the policy of the committee to select an artist qualified to carry the tradition of Italian Art in this canvass; for as the New York Times truthfully said on March, 1913—"Mr. Trotta recalls some Italian Artist, who painted resonant greens and juicy crimson. Each is reminiscent but the Italian spirit is more potent and requires a finer technical interpretation. That Italian, we fancy would have been very well satisfied with his twentieth century incarnation."

FROM THE AMERICAN PRESS REGARDING MR. TROTTA
AS A PORTRAIT PAINTER

His Art represents the best tradition
of the old Italian Masters.

New York World, 1921.

Not only he paints the physical
glimmer of the iris, but the unpaint-
able living glance of the brain; the
soul that peers outward from the mass
of the unkempt hair.

Waterbury American, 1921.

Waterbury, Conn.

The artist has led a life in strict
accord with the romantic traditions of
his calling. His coloring is old fash-
ioned yet its fidelity to the theme stirs
appreciation. You are overwhelmed by
the magic brush in concentrating the
center of interest about the eyes of his
sitters, he has created a certain pallid
light in the face that by contrast makes
the eyes burn. He has reached a pin-
nacle of fame.

Brooklyn Eagle, 1921.

Brooklyn, N. Y.

Trotta never flatters, yet he is no
realist. He paints idealistically, yet
his work never lies. Giuseppe Trotta
painter of types and particularly of
character—for seldom does one see the
character of the subject so apparent in
a portrait as in his work—is himself
a type.

Daily Star, 1921.

Long Island City, N. Y.

Some of the most eminent critics in
America pronounce the young Italian
a genius of unmistakable type, with
the strength and boldness of Velasquez.

Waterbury Herald, 1911.

Waterbury, Conn.

Giuseppe Trotta a portrait painter
whose canvasses attract instant at-
tention. His work recalls the old
Italian artists, who were masters in
their age with their deep rich colorings
of backgrounds that would serve to
throw out the perfection of human
coloring.

His work shows excellent draught-
manship and has attracted notice from
many of the best art critics in the
country.

Flushing Journal, 1918.

Flushing, N. Y.

Superb examples of art and proves
himself a real master in paint. The
subjects are made so attractive that
technique becomes of little consequence.

Waterbury Republican, 1921.

Waterbury, Conn.

As a portrait painter he seems
destined to become some day one of
America's greatest men.

Waterbury Herald, 1910.

Waterbury, Conn.

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